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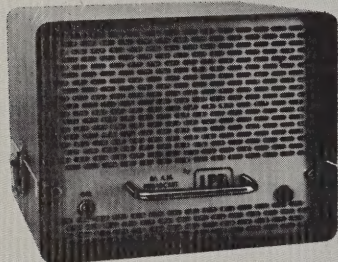
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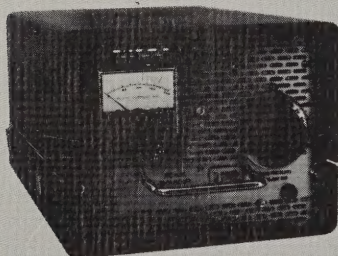


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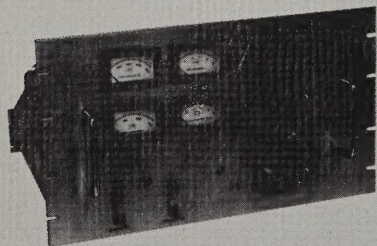
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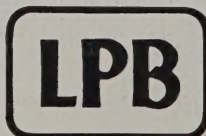


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Managing Editor

**SANDRA HOLSTON**

Senior Editor

**TED LEITNER**

Engineering Editor

**LUDWELL SIBLEY**

Music Industry Editor

**RICK SPENCE**

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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.

University of Southern Mississippi  
Department of Communication Hattiesburg, Mississippi 39401

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## Letters To The Editor

### KALX's Answer To "Feminine Touch"

An open letter to the sisters at WMGR  
% Journal of College Radio

Dear Sisters:

I read the article "The Feminine Touch" in the **Journal of College Radio**. It would have been funny if it wasn't so serious. Are you going to let men take over your station? Why was the article written by a man? The article mentioned much about how often your managers get married, but very little about what kind of programming you do. Do you do any programming of importance to women (i.e. health care, discrimination, women in the arts, etc.)? Why is it hard to recruit women DJ's? Please let us know.

Also, to all the "girls" who are working on radio stations because "today it is in style"—what are you doing? Problems? Suggestions? Tapes you would like to exchange?

Recently, at KALX, there was a shakeup in the managing staff. We have formed into media collectives—Black Media, Chicano Media, Asian Media, Open Media (the white DJs) and Women's Media, among others. Each group has a slot in which there is total freedom to program.

We at Women's Media have a three-hour slot on Monday mornings. So far we have done three full shows—one on abortion, one on women in entertainment and one women's forum. Forthcoming shows include women's poetry, women in business, women in politics and in radical politics, gay women, women's health and more women's music.

The format has been discussion interspersed with music by women—Janis Joplin, Fanny, Bessie Smith, etc. The show is produced and done entirely by and for women.

I would like to hear from other wo-

men who are doing shows or trying to get some air time. Write us % KALX, Eshelman Hall, University of California at Berkely.

Margie Siegal

### Finds Blake Article Amusing

Editor:

I was rather amused by the article in your April-May issue concerning Community Radio by Robert Blake of Glassboro State. Apparently Mr. Blake is not aware of the desire of most small public radio stations to serve their total audience. Unfortunately, when student funds become involved in the operation of such a station, it is usually the student who dictates the programming.

I would like to quote two sources to help clarify the above statement:

1. "The objections of this radio station are to promote and produce quality programs of an informational, educational, cultural, and entertaining nature that will serve the college in the best interests of the student body and the surrounding community. In all broadcasts the highest standards of good taste shall prevail, and the reputation and integrity of the college shall be upheld and defended from misuse, misrepresentation and exploitation." (Article III—Objectives, The Original Constitution of Radio Station WGLS-FM, 1964).
2. "The purpose of the Glassboro State College radio station shall be for the extension of education, the dissemination of information, the development of culture and the promotion of free and critical inquiry into the problems of public concern." (1st paragraph of Exhibit No. 4—Statement of Purposes and Objectives as submitted with original application for Radio Station WGLS-FM, 1963).

Does this sound like an electronics

sandbox? We had high hopes when WGLS was first born. As the one who established the station, I am glad to hear it is finally growing up.

William McCavitt  
Coordinator of Radio/Television  
Indiana University of Pennsylvania

### Bread Uncooperative With Student Station

Editor:

I am a broadcasting student at Northwest Missouri State University in Maryville, Missouri. During the last semester I took on a project to produce a documentary on a group called "Bread." I wanted my program to have more than the everyday documentary of life history and music. I wanted to get phone interviews, cuts from record sessions, etc., to include in the program.

This program was for educational purposes only, no commercial value was to be derived from its production. It was to be educational for me, and also for those who would listen, not to mention the publicity for "Bread." The documentary, if good enough, was to be aired on our 100,000 watt stereo FM station, KXCV, with one million potential listeners! The benefits that the group would gain are innumerable. Remember, no profit motive for me or the station.

My first step was to contact Electrical Records, which resulted in a return of a folder with pictures and newsclippings which I appreciated. Pressing on, I contacted Bread's personal management agency, not once, not twice, but three times by phone and once by letter. All of this was done at my own expense. No results. Upon hearing by word of mouth that Bread was appearing in concert at Ames, Iowa, I contacted the News Director at KASI and he told me that arrangements were being made for an interview with Bread and that I could have a copy. Shortly after the concert received my tape, and my release forms both blank. Along with those items

(Continued on Page 6)



## Publisher's Report

The latest in a series of surveys conducted for the Corporation for Public Broadcasting by Louis Harris and Associates examined the audience size of public radio. Here are some of the findings:

—While public television is available to 73% of the total U.S., public radio potentially can reach only 46% of the U.S. It tends to have a significantly higher potential in the East and Midwest than it does in the South and West. Its potential reach is also stronger in cities and suburbs than in towns and rural areas.

—Seventy-seven percent of the public living in areas served only by an FM public radio station said that their radio was able to receive FM broadcasts. When this limitation is taken into account, radio is available to only 37% of the total U.S.

—Among those capable of receiving public radio broadcasts, 9% listened to the public station within the last week

and 15% listened within the last six months.

—Using "last week" as a guide, listening appears to be somewhat higher in the Midwest and South than in the East and West. By size of place, listening is highest in towns and lowest in rural areas.

—A somewhat higher proportion of 21 to 29 year-olds listened to public radio in the last week than was found among other age groups. Blacks tend to listen slightly more often than whites.

—The sharpest difference is by education—"last week" listening increases from 6% among those who did not complete high school to 18% among college graduates (in the last six months, public radio reached 30% of college graduates.)

—The correlation between watching public TV and listening to public radio appears to be small. Ten percent of viewers compared to 8% of non-viewers listened in the last week (the spread is, however, greater, if the six-month figures are used).

The observations made by Harris are:

—These results suggest that public

radio has a long way to go before it can be said to be reaching substantial proportions of its potential audience.

—There are some indications that public radio listeners are more committed to the medium than are public television viewers. Overall, television is watched a median of 17.3 hours per week by the public, while public TV viewers spend a median of 1.9 with the public channel.

—The public, on the other hand, only spends a median of 9.3 hours per week, listening to radio while public radio listeners spend a median of 3.4 hours per week listening to the public station.

—The public radio audience not only spends a significantly higher proportion of its listening time with the public station but also devotes almost twice as many hours to the station as PTV viewers do to the public channel.

—This, according to Harris, would appear to be a solid base from which to build a larger audience.

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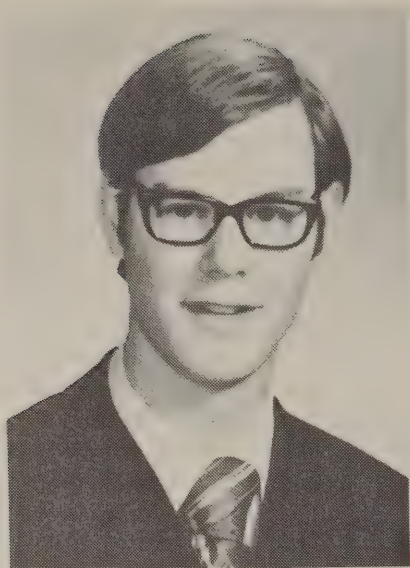
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## **Two Blind Students Are Popular Disc Jockeys On UNC Radio Station**

By G. M. Gravitt, WCHR News Director

Harvey Heagy and Byron Sykes are two popular D.J.'s at the UNC campus station WCAR, but like many of their listeners, they have never seen the station nor the personnel. Harvey and Byron are blind.

Watching Heagy and Sykes in action is an experience in itself. They each have their own shows and their own methods of expressing their air personalities.

They work totally from memory and are constantly moving while they are on the air.

Adlibbing into his mike, Ron will check his braille watch, start a jingle, or play a record.

While a record is playing Harvey will get ready for a talk set, call the weather bureau for the current forecast, or get a commercial ready to air.

The two rely heavily on their memories to give the weather, to select a particular record, to give a public service announcement, or even to turn on his own mike.

What is it that draws Sykes and Heagy to radio? "I guess it's the idea of being able to talk to a number of people at the same time," Sykes explained, "You can sit in your room and listen to what's happening in different points of the world." To Heagy, the work on the radio is, "very refreshing."

Heagy, who was born and spent most of his life in New Orleans, is also a junior. His family moved to Charlotte in 1964. He spent most of his life in a pub-

lic school. For about three months during the fourth grade he went to the state school for the blind in Baton Rouge, Louisiana. "However things didn't work out," he said. "I was used to public school." He remained in public school and graduated from East Mecklingburg High School in Charlotte. Before graduating though, Heagy earned his respect. He was elected president of the Philosophy Club and took part in wrestling. Heagy explained that he tried out on the same basis everyone else did his sophomore year and became an active wrestler. However, his junior year was somewhat different. A new coach arrived with different ideas about letting Heagy wrestle. "He really didn't want me out there, but he didn't want to say that. I didn't let it bother me; I stuck the rest of the year out." His devotion to wrestling soon paved the way for a position as an announcer for wrestling matches. With the aid of a sighted spotter, he provided commentary for the fans watching the matches.

Heagy's other activities included membership in the French Club, the Orientation Committee, and the Boy's Ensemble. As a member of the ensemble, Heagy had to learn all the music by heart because it was not available in braille.

Heagy's first experience in the broadcast medium began when he was in the ninth grade. As a high school correspondent on a local Charlotte station, he would give brief reports of campus ac-

tivities. During his sophomore year in high school, he worked with a number of students from other Charlotte high schools on a weekly thirty minute teen program. He later gained experience at a station at Western Carolina while he was there for a five week summer program. As a freshman at UNC he worked at WILD, the Granville Towers residence station which later developed into the campus wide station, WCAR. During the summer months of his freshman year, Heagy became a newstringer or independent reporter for the Chapel Hill station, WCHL. He's added a few other North Carolina stations to his stringer list since then.

Sykes started out in radio in the eighth grade on a very small station at the Governor Morehead School, the state supported school for the visually handicapped. "Friends encouraged me to go into radio," he said. His ambition to be a radio personality have been with him since he was six years old. He either wanted to be a newspaper reporter or broadcaster. "I really wanted to go into broadcasting because it was part of me as a listener."

Sykes, a junior from Durham, went to the Governor Morehead School in Raleigh from kindergarten through his senior year in high school. At the school, he cultivated his talent in music by playing the piano and singing in the school's chorus. The pieces he played on the piano had to be memorized, although much of the music for the





**Harvey Heagy** of Charlotte (left) does some work before his radio show at UNC while **Byron Sykes** of Durham gets the latest weather report. Both of these popular disc

jockeys are blind students, yet each one handles his own show for WCAR campus radio station at Chapel Hill.

school chorus was available in braille. He also spent much of his free time at the student radio station on campus.

Both Heagy and Sykes get along well with the other personnel at the station. According to program director Randy Wolfe, the two are "very efficient and dedicated." They keep the rest of the station personnel on their toes. Since Heagy and Sykes work strictly from their memory, all records, jingles, and commercials must be kept in the proper order. "The jocks have been pretty good about this so far," Heagy added.

The hardest thing for the two was to learn at the station how to properly operate the control board. For even a sighted person, the system of knobs, meters, and switches is confusing. After about two days of training one can usually become accustomed to operating the control board confidently.

Sykes though, learned how to operate the board, under different conditions. "I learned it one Friday night between 1 a.m. and 3 a.m. I scratched up a few records and left out a few jingles," he said with a grin.

Of course being blind presents other problems like being unable to take meter readings and look up requests.

Usually there is at least one sighted person who helps them find a listener's request, but "if I am here by myself," Heagy explained, "it's a lost cause."

"When people call to request a song I try to keep the request in mind," Heagy continued, "and if someone walks in, I try to get them to look it up for me."

Heagy and Sykes are determined not to use their handicap as an excuse for not being able to do something. Only in rare cases would either let a listener know he is blind. "I never like to promote myself as a blind D.J.," Heagy explained, "I like to be just a D.J. If I make it, I make it, and if I don't, I don't."

Although the two have some problems finding albums and oldies, they seem to have little trouble finding a current single. These singles are located in what Sykes referred to as a "playbox."

There are about 35 singles in the playbox, and Heagy and Sykes can usually tell what each record is by a pe-

culiar scratch or the thickness of the plastic.

"One record may have rippled edges," Sykes explained, "while another record may have a sticker or a piece of tape on it."

Besides being D.J.'s, the two are full time students, taking twelve hours of semester credit.

Studying for the two is almost as involved as working for the station. "I try to get books recorded on tape," Sykes explained. If they are unable to get the books on tape, they usually hire readers who are paid by the State Commission for the Blind.

The two use different methods for taking notes in class. Sykes uses a slate and a stylus to take notes in braille, while Heagy uses a cassette recorder.

Testing conditions vary from course to course. "If there's a test with essay questions, I just have a fellow read it to me, and I just type up the answer," Heagy explained.

"If it's a multiple choice test or math

(Continued next page)



## Blind Disc Jockeys — continued from preceding page

oriented, we take the test orally with a professor," Sykes added.

Heagy feels this method of taking tests and studying is "a little slower than the average method in that it has to be done second hand."

The two get around campus by means of a "mental map." They also use the campus bus service. The campus police are very helpful in getting the two to places on campus when the weather is bad or they have to go long distances.

"Most of the students are pretty helpful, too," Heagy said. "Sometimes they are TOO helpful in that they will run up and grab us when we know perfectly well where we're going." The two suggested that if someone would like to help them, they should ask if they need

help instead of rushing up and grabbing them.

When Heagy and Sykes came to UNC, they had aspirations of majoring in radio-television, and motion pictures. But, because the department was too geared to television and motion picture technical work, they had to select a secondary major.

Heagy chose political science, and Sykes selected industrial relations because they felt they would become better rounded in the broadcast industry.

Do they think they'll have the same problems with a job that they had trying to major in radio-television, and motion picture? "I would hope that people would give me a fair chance—just like they would anybody else," Heagy

said. "If more people would consider what a person can do and stop worrying about what he can't do, he could have a job resource that may not even be tapped yet."

When the two graduated in 1973, they hope to stay with the broadcast industry. "It's here where my heart is," Sykes said, "and where I feel my interests are."

Heagy wants to go into radio programming, or possibly become a television announcer. Sykes wants to stick with radio and move into programming.

To Harvey Heagy and Byron Sykes, the future looks bright. "Who knows," Byron said with a grin, "we may put KHJ, (the number one station in Los Angeles), out of business."

## Letters To The Editor — continued from page 2

received a very disappointing letter from Bud Chaldy. They had also run into a brick wall. All that we have ended up with was a lack of sleep.

I can't believe that what I was doing was wrong. I can't believe that Bread and their management don't and can't use free publicity. And above all, I feel that since this has happened to me, that it has happened to other college and university radio people. I fail to see how these people can overlook the power of college radio. It surprises me that they don't believe we could help increase their record sales on our college and university campuses.

Robert L. May  
Student Station Manager  
KDLX-KXCV  
Northwest Missouri State University  
Maryville, MO 64468

## Canadian Licensing Statement Explained

Editor:

We felt that a note of correction was in order in relation to the article entitled "Canadian Station Serves Three Academic Communities," (March 1972).

The statement that "Canadian broadcast authorities will not license university stations for over the air transmission," while not totally inaccurate, is somewhat misleading. While it is true that the Canadian Radio-Television Commission (the equivalent of your FCC) has not issued an educational license since 1965, there exists in Canada the following educational stations: CJRT-FM, Toronto, Ontario; CJUS-FM, Saskatoon, Saskatchewan; and CFRC and CFRC-FM, here in Kingston. The matter of licensing educational institutions is under study by the C.R.T.C. at present and a new policy is expected to be announced shortly.

CFRC has been in operation since 1922 and is Canada's second-oldest radio station, as well as one of North America's oldest college stations. CFRC-FM went on the air in 1954, and was thus an FM pioneer in Canada.

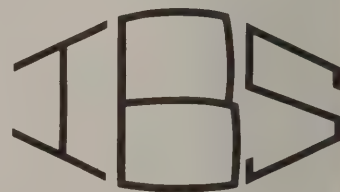
These two stations are owned by Queen's University and programmed by the CFRC Student Radio Club and interested University staff members under the direction of the Station Manager and Technical Director, both of whom are employed by the University.

Our AM frequency is 1490 KHz and our FM, 91.9 Mhz. Both stations operate all year round, with a great deal of separate programming during the academic year.

In summary, Canadian campus radio is indeed alive and well (and in some cases, on the airwaves) and ready to grow.

Andrew K. Marshall, Station Manager  
Radio Stations CFRC & CFRC-FM

Robert A. Wilson, Chairman  
CFRC Student Radio Club



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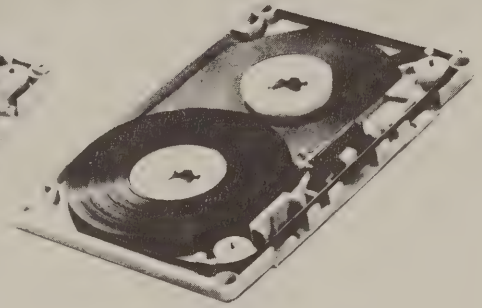
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# WMMR Formulates New Plan For The Demonstration Scene

Let's face it...the protest season is on its way again.

The fall demonstrations are never quite up to the spring activities, but that doesn't mean a campus radio station's news staff, you and I, shouldn't be ready for them. It may sound a little blasé to talk about the "protest season," but as long as there are issues, students, and nice weather there will be demonstrations. Whether anti-war in nature, or concerning black liberation, women's liberation, gay liberation, chicano liberation, student housing, police brutality, or whatever.

It's easy for a student reporter to lose his sense of balance while covering a protest, or, sometimes unhappily, a riot. You become involved with one side of the issue or the other.

Some writers have urged that reporters adopt the journalism of advocacy. Their argument runs something like this: True and full objectivity is impossible, so why not label a story as subjective and let it go as that?

Answer...Because there are some things that are facts. 100 demonstrators.

50 policemen. 4 injured. Two p.m. today. These are facts. It seems important to me that in covering such a sensitive and emotion-packed subject as a demonstration or a riot that a reporter's feelings belong under control.

Yes, a station should take an editorial stand. Yes, a station should analyze the news and let the listener know what the facts mean in perspective. But these things should be labeled as editorials and analysis, and the straight facts, the straight news reports, should be kept separate.

It seems only fair to me that an audience should be told what happened, and that they should be given a chance to come to their own decisions based on the facts.

How can a station present a balanced report on something as controversial as a riot or a large demonstration? And, just as importantly, how can a college station keep its reporters from being hassled, injured, or jailed?

In times of calm, it seems ludicrous to me to be writing about reporters being beaten, gassed, or arrested. But be

---

Larry Davenport is a former news director of WMMR, University of Minnesota. He is currently a student producer for KUOM, open-air station at the University. He authored a previous article for JCR (Dec. 1971) entitled "WMMR Develops all Volunteer News Staff Operation."

---

rest assured it does happen. And without crying "Wolf", I'd like to remind you it could happen on your campus if it hasn't already.

The University of Minnesota at Minneapolis has never been known as a hotbed of radicalism. In fact, things are generally pretty quiet.

Last spring, reporters from WMMR got their first real taste of working in a riot situation.

Oh, we'd heard about it, of course. From our friends at WSRM Madison. From Kent State. And from Jackson State. And when President Nixon ordered the mining of Haiphong Harbor, we expected protests.

But we weren't ready for what happened.

Confrontations between demonstration students and police officers became violent very rapidly, and our News Director was faced with the task of sending reporters into extremely hazardous situations.

Nixon announced the mining on Monday evening. By late Monday night several hundred demonstrators had gathered at the Minnesota Governor's Mansion. Trouble was narrowly averted there.

(Continued on Page 11)



A REPORTER trying to cover the destruction of public property can run into troubles with both the police and the demonstrators, who don't like to be identified.





**TEAR GAS** settles over the campus. A good mouthful of it makes the most articulate newscaster or reporter sound like a babbling idiot for quite some time.



**IT'S ALMOST** mandatory in terms of providing good coverage that a reporter from the radio station be in the middle of the action to record the actual sounds and events of the confrontation...to find out what triggered the whole thing.



**POLICE PUSH** back demonstrating Minnesota students. A reporter caught between the two lines is as likely to be maced, clubbed, or arrested as the protestors.





**PEOPLE GET** hurt in confrontations. Without precautions, campus radio reporters are as likely to get hit as anyone else. Without placing blame on anyone, it's just a natural part of the disturbance.



**THE CROWD** breaks into a panic-stricken run. Again, a potentially hazardous situation for demonstrators, police, and reporters alike.

(Continued from Page 8)

On Tuesday afternoon, protestors headed for a housing project dedication at which George Romney was to be the keynote speaker. No one agrees exactly what triggered it, but thousands of demonstrators and hundreds of police exchanged rocks, bottles, clubs, and mace. Windows in some buildings were broken and some fences were torn down. One WMMR student reporter was maced.

On Wednesday, demonstrators tried to take the University Armory. University Police inside held the building, but windows were broken, fences torn down, and a barricade erected across a busy street. City police broke the barricade and drove away the crowd in a club-swinging, mace squirting charge. The crowd moved to another intersection which they barricaded, shutting off all traffic on a major thoroughfare. Police charged the crowd, swinging clubs, squirting mace, and tossing tear gas grenades. The crowd, in part, retaliated with rocks, and threw the grenades back. One WMMR reporter, a 19 year old coed, was struck in the side by a riot stick and had two ribs cracked. Another reporter had a camera smashed. Several were maced badly, and all the reporters we had on the scene that afternoon were gassed at least once.

Protestors held the streets and the police retreated. The governor called out the National Guard. Demonstrators

built massive barricades, and announced they would shut down the University. The student union was commandeered as "strike headquarters."

The point of all this is that by Wednesday night, the WMMR news staff had learned it was both difficult and dangerous to cover such a situation properly.

We tried to minimize the danger by taking four steps. First, reporters going into the thick of things were issued motorcycle helmets. We weren't the only ones. The campus newspaper had some people out with helmets, and the television crews from the networks carried protective gear also. Reporters may look silly with the helmets, but in that situation, it was better than having them comatose after being hit by a rock or club.

Second, we issued wet rags to be placed over the nose and mouth. The cloth helped, although didn't succeed completely, in cutting down on the amount of gas coming through. WSRM at the University of Wisconsin Madison, was for a time two years ago issuing war surplus gas masks to their people.

Third, when the going got really thick, some of our reporters donned plastic lab goggles to keep the mace from making a direct hit in the eyes.

And fourth, the reporters always went out in pairs. That way, if someone was missing, we knew about it. (Don't laugh, one of the campus newspaper re-

porters was allegedly spirited away by an unmarked police car and held incommunicado for some time.)

WMMR covered the protests in their entirety through the six days they ran. We had reporters scheduled around the clock. Staff members who had apartments on or near the campus opened them up as crash pads for the duration.

To try and cover a demonstration fully, we usually used a five person team. A communications man sat in our studios or offices. His job was to monitor police radio, and the telephones, and to maintain communication with reporters in the field via walkie-talkies.

Second, we usually managed to station a reporter at some high vantage point that provided an overall view of what was happening. . . say on the roof of a building or the top of a parking lot.

Then, to complete our team, we had three men in the field. One would travel with the demonstrators, one with the police line, and one poor soul would have the responsibility of being right in there where the confrontation was taking place. All three were equipped with reel-to-reel tape machines.

With this kind of set-up, with the reporters looking at different vantage points, we felt we were able to offer our listeners balanced coverage of the events each day. To supplement the on-the-spot reports, we taped all speeches and press conferences, and arranged in-depth

(Continued on Page 16)



# ENGINEERING

By LUDWELL SILBEY  
Engineering Editor

## Cleaning Clear Plastic

Plastic meter faces and dial windows tend to get scratched up with use. One of the standard tricks for restoring them to near-new shape has been to polish the scratches out with toothpaste. This works moderately well, but is very time-consuming. A better idea is to use a compound sold for use on convertible-top windows and lucite aircraft windshields. The writer has had good results with "Megular's Mirror-Glaze," although there are others like "Polysand" and "Indosil 21." Plastic watch crystals respond well, as do chewed-up surplus meters that are too scratchy to command a good price.

## Computerized Handling of Station Records

An excellent idea has been brought up by Jack Wimmer, chief engineer of WCPR:

"Today, most colleges that are at all technically oriented have access to a computer which is available for student use. As a result, many college stations do a considerable amount of bookkeeping by computer. There is probably a large duplication of effort involved here that I.B.S. could probably help avoid. If programs used by member stations were sent to I.B.S., and copies made available to other stations a lot of stations would benefit. Obviously there would be problems involved in converting programs for use on different computers, however certain languages such as Fortran IV, Basic, and Cobol are common to most machines. Here at Stevens Tech, we have used a computer to produce program logs, record listings, membership lists, and several other projects. I would pro-

pose that I.B.S. form sort of a clearinghouse for such programs (with suitable documentation), and that these programs be made available to all its member stations."

This is a highly workable plan, and so we would like to solicit contributions of such programs. To make them intelligible to other users, a certain amount of documentation will be necessary. Minimum explanatory material would be a listing of the program, accompanied by a flow chart, a brief description of the purpose and functioning of the program, and a sample of the input and output. Any special program steps

required to match the particular operating system at the originator's school, as opposed to the main body of the program, should be pointed out.

This ought to be a useful arrangement. Submission of programs, of course, implies that the originator is releasing them for the use of other college stations. As Jack points out, a good number of stations use or can use automated recordkeeping. Successful systems have ranged from simple card-tabulator arrangements to permanent accounts for computer use.

(Continued on Page 16)



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# MUSIC INDUSTRY DEPARTMENT

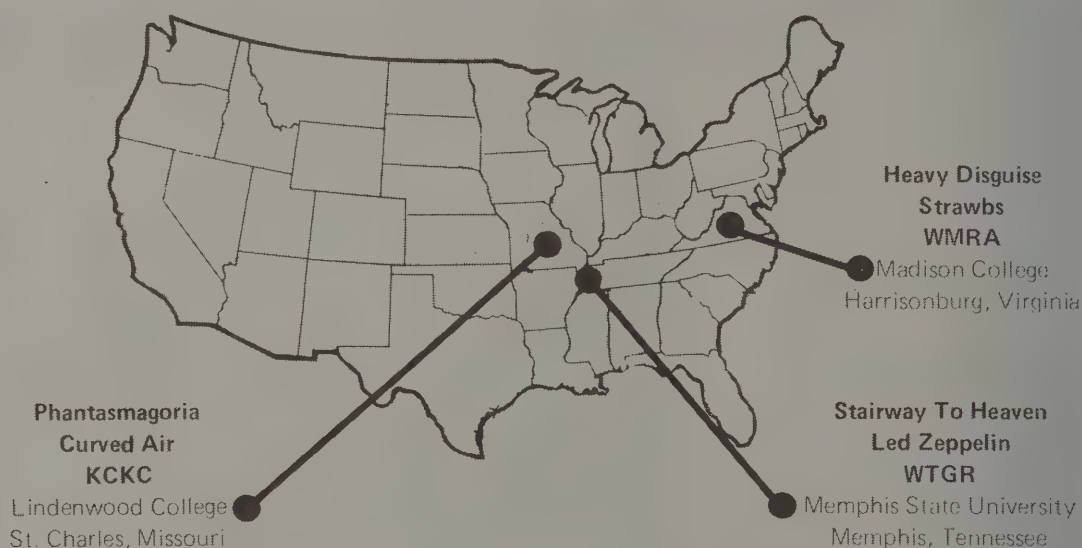
## SINGLES

ALONE AGAIN NATURALLY  
LONG COOL WOMAN  
GUITAR MAN  
YOU'RE STILL A YOUNG MAN  
BABY DON'T GET HOOKED ON ME  
BRANDY  
SUMMER BREEZE  
TOO LATE TO TURN BACK NOW  
I'LL TAKE YOU THERE  
HAPPY  
CITY OF NEW ORLEANS  
TAKE IT EASY  
CONQUISTADOR  
LAYLA  
MOTORCYCLE MAMA  
AMERICA  
GOODBYE TO LOVE  
DON'T MESS AROUND WITH JIM

GILBERT O SULLIVAN  
HOLLIES  
BREAD  
TOWER OF POWER  
MAC DAVIS  
LOOKING GLASS  
SEALS AND CROFT  
CORNELIUS BROS.  
STAPLE SINGERS  
ROLLING STONES  
ARLO GUTHRIE  
EAGLES  
PROCOL HARUM  
DEREK AND THE DOMINOES  
SAILCAT  
YES  
CARPENTERS  
JIM GROCE

MAM  
EPIC  
ELEKTRA  
WARNER BROS.  
COLUMBIA  
EPIC  
WARNER BROS.  
UA  
STAX  
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ABC

## BREAKS



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JEFF BECK GROUP  
HONKY CHATEAU  
FABLES  
BIG BAMBU  
PROCOL HARUM LIVE  
MOODS  
MERRIMACK COUNTY  
EXILE ON MAIN STREET  
WIND OF CHANGE  
VINDICATOR  
TEXAS CANNONBALL  
JAZZ BLUES FUSION  
CAT MOTHER  
IF AN ANGEL CAME TO SEE YOU  
LIVE  
COME FROM THE SHADOWS  
DEMONS AND WIZARDS

EMERSON, LAKE & PALMER  
JEFF BECK GROUP  
ELTON JOHN  
ENGLAND DAN/JOHN FORD COLEY  
CHEECH & CHONG  
PROCOL HARUM  
NEIL DIAMOND  
TOM RUSH  
ROLLING STONES  
PETER FRAMPTON  
ARTHUR LEE  
FREDDY KING  
JOHN MAYALL  
CAT MOTHER  
BLACK OAK ARKANSAS  
SANTANA AND MILES  
JOAN BAEZ  
URIAH HEPP

COTILLION  
EPIC  
UNI  
A&M  
ODE  
A&M  
UNI  
COLUMBIA  
ROLLING STONES  
A&M  
A&M  
SHELTER  
POLYDOR  
POLYDOR  
ATCO  
COLUMBIA  
A&M  
MERCURY



# MUSIC INDUSTRY

## Disc Notes

By RICK SPENCE

Hello again! The new school year is upon us again; it arrived so fast that I was almost tempted to say "farewell" rather than "greetings". I hope that everybody is already into their best year ever in college radio.

The music business this coming season should prove to be interesting. As we advance into the 70's it seems as though just about everything in the way of music and music programming has already been tried, but I seriously doubt that there will be any lack of original ideas during the months ahead. For one thing, the amount of competition between AM and the higher fidelity FM will surely cause some new approaches to programming. Another fact to consider is that the artists and groups have, in many ways, begun to sound either very similar, or the same.

There is either a new bandwagon to jump on, or someone creates a type of sound that proves to be quite marketable (everybody soon copies this new sound, much to our chagrin) or the groups that made it big together split, and still continue to play together under their individual names. I think that everybody will be really happy when they have their own record label and learn to play every conceivable instrument in the world. And then, I seriously expect to see a 10-piece female rock group that shave their heads to come along in the near future.

Well, since the beginning of the summer, reports of station playlists have predictably fallen off at this time. So, as per the usual thing for this time of year, I would like to take this opportunity to invite all college stations to regularly send in their weekly playlists (and problems, if any) to me at this address:

Journal of College Radio  
University of Southern Mississippi  
Box 5141, Southern Station  
Hattiesburg, Mississippi 39401

I think if at least half of all IBS stations sent in their playlists at the end of each week, we would have an excellent method of keeping track of what is happening around the country, and not merely at a few stations.

Have a good month.

**PETER FRAMPTON**  
(Wind of Change)

**A&M SP 4348**

Ringo Starr plays drums on a couple of tunes from this excellent album. Contains an interesting version of the Stones' "Jumping Jack Flash". All other cuts are original.



**WILLIAM BELL**  
(Phases of Reality)

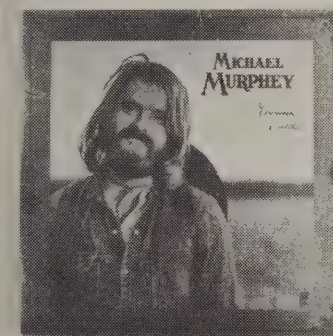
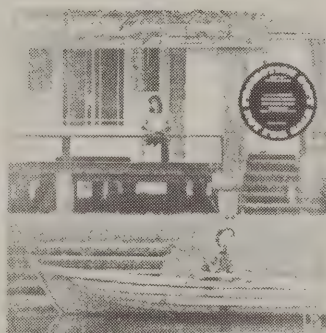
**STAX STS 3005**

The Sweet Inspirations, the "Music Shoals Sound", and David Bell all combine to produce one of the best late Soul LP's. "Fifty Dollar Habit" tells an obvious story about the bummer of living in a snowstorm.

**DAVID ACKLES**  
(American Gothic)

**ELECTRA EKS 75032**

Elton John's lyric man, Bernie Taupin, did the production work on this great collection of unusually good tunes. Ackles' last album was 2 years ago—since then he has been living in England and writing the material for this top-notch LP. Contains a 10 minute "saga of American life" called "Montana Song".



**MICHAEL MURPHY**  
(Geronimo's Cadillac)

**A&M SP 4358**

Contains the current Top-40 hit, "Geronimo's Cadillac". This native Texan has a way of making every song sound as if it's the most important thing in the world. Also good: "Harbor For My Soul".

**EARTHQUAKE**  
(Why Don't You Try Me)

**A&M**

**ARTHUR LEE**  
(Vindicator)

**A&M**

**JOHN HURLEY**  
(John Hurley Delivers One More Hallelujah)

**BELL**

**BOOKER T. AND PRISCILLA**  
(Home Grown)

**A&M**

## — OTHER NEW RELEASES



## Loop Back

A new feature in JCR this year is a reader opinion column. Each month, as issue dealing with some aspect of the broadcast industry will be posed to our readers. We, then in turn, ask our readers to send us their opinions and comments to the proposition. These comments will be tallied, analyzed, and reported back to our readers in a later issue of JCR. We ask that you give (1) a

definite yes/no answer, followed by (2) your comments. Please sign your name indicating whether you are a student, ad man, music industry, etc. Also indicate whether your name may be used in the discussion which will appear in a later issue. If you have propositions which you would like to see in this column, please send them also.

The issue this month is:  
**SHOULD THE LICENSEE BE THE  
SOLE DETERMINER OF THE STA-  
TION'S FORMAT?**

## Programmer's Digest, First Sound Magazine, Hits The Market

The pilot issue of a new trade periodical exclusively for the broadcast industry is being shipped this week. "Programmer's Digest" is the first audio (sound) magazine to be introduced on the market designed to envelope the entire realm of broadcasting from the air personality to the program director, as well as engineering, sales, management and other related areas. Published in LP form and soon to be available on tape cassette, it is to be a forum of educational ideas, concepts, opinions and air work in the media. Programmer's Digest will be an international communications exchange for those presently engaged in broadcasting as well as those with ambitions toward this profession.

Articles in the pilot issue include Anatomy of a Morning Show by Larry Ryan, KEEL, Shreveport; Profile of WKBW, Buffalo; The Last Contest by Jack McCoy, KCBQ, San Diego and other articles of equal interest. Future issues will also contain articles from broadcasters around the world.

The Publisher of this audio magazine is Buddy Blake, who will guide its direction in addition to his duties as Senior Vice President in charge of Promotion and Publicity for The Shelby Singleton Corporation.

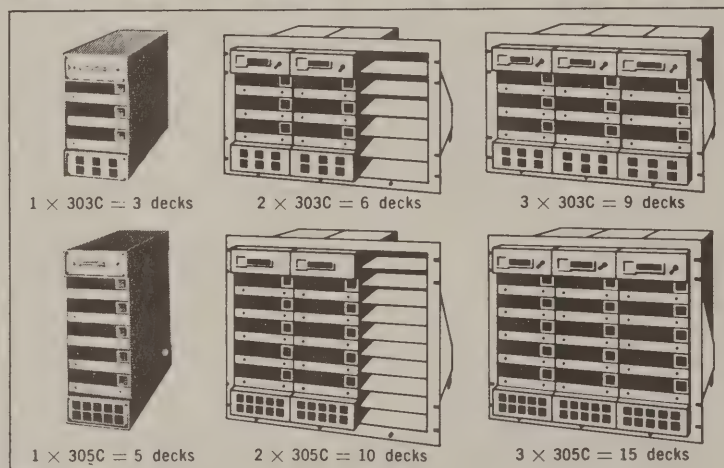
Of Programmer's Digest, Blake says, "To communicate and share knowledge is the foundation on which the magazine is based. It's to be a programming aid, a guide for self improvement, a communicator of fresh ideas designed to provoke thought and instill the desire to improve quality of broadcasting and service to each community."

Programmer's Digest will be published on the first and third Monday of each month. Address is P.O. Box 15721, Nashville, Tennessee 37215, telephone 615/834-1951.



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Mix and match these new SPOTMASTER multi-cart decks. They're designed to meet your needs today, and grow with them tomorrow.

Look at our 303C and 305C Mini-Decks. Space-saving combinations of 3, 5, 6, 9, 10 and 15 decks accept type A carts. Slightly wider is our Mini-603C (not shown), accepting both type A and B carts, three decks to a unit, six decks to a compact rack.

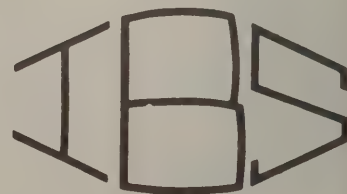
All these mini-giants feature plug-in, modular, solid state construction with separate audio amplifiers, selectable output level (-10, 0, +8), logic switching, and many more features. They're ideal for manual operation or programmed automation systems.

Save still more money with our time-tested Five-Spot and Ten-Spot multi-cart players. You can even get plug-in record modules. Write or call for complete information:

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Exorcise v. 1. To expel by or as by incantation. 2. to free  
from evil spirits (Gk exorkizein)

# Marshall McLuhan Cult Fading, Toledo Prof Favors Exorcisism

By PAUL G. ASHDOWN  
University of Toledo

In all times there are shadows. They are cast by men who hold sway over thought in important areas of human concern. Sometimes their influence lingers long beyond their due. Lysenko in biology. Galen in medicine. Ptolemy in astronomy. Freud in psychology. Sometimes these relics are kept on library shelves as revered practitioners of erroneous, but historically interesting, thought. And sometimes they are conjured by bogus neo-classicists, charlatans and academic imposters.

As broadcasting reaches into its second half-century, we might well consider who casts the shadows that darken the stage on which we act our roles. There are those who say: "Show me your heroes and I'll show you the man." But who are the heroes? There are candidates: Sarnoff, Murrow, Farnsworth, Winchell, Drake, Kaltenborn. . . There is also Marshall McLuhan, a fading cult hero who has, nevertheless, left in his wake enough spurious thought to curse the development of broadcasting for a century.

We must exorcise him.

Herbert Marshall McLuhan is a somewhat 60-year-old Canadian professor of English literature at the University of Toronto. Early in his career, McLuhan became interested in the mass media, culture and technology. The book that first brought him serious attention was called *The Gutenberg Galaxy* and was published 10 years ago. It was followed by four other titles, a film, and numerous articles, lectures and essays. Interest in McLuhan peaked in 1967 and has been steadily declining ever since, although his books continue to sell and he is very much in demand as a speaker and industrial consultant.

During the initial mania which surrounded McLuhan, he was widely heralded within the communications world as the first bona fide "thinker" or "prophet" the discipline had produced. Psychology could have its Freuds; biology its Darwin. We are now legit; we're on the map; we've got Marshall McLuhan.

Among the most zealous of McLuhan's early converts were highly intelligent young college broadcasting students, disk jockeys, record industry executives and engineers, rock musicians, broadcast journalists, and promotion and advertising people. While McLuhan's books were as lucid as tar, and highly difficult to read, it was possible to grasp the essential McLuhan gospel by reading around the fringes of what he had to say, and by following the coverage of the McLuhan phenomenon in the news magazines, which gave him top billing for a time.

The McLuhan message was ideally suited to the young broadcasting intellectual for it provided a tight but open ended rationalization for the existing commercial broadcasting system that had chosen to shun significant content and devote some 80 per cent of its programming time to popular music. The McLuhan mode was barked fiat: the book culture is dead. The electronic media act as a highly involving extension of the human nervous system geared to the instantaneous, simultaneous transmission of information which "implodes" us back into a "global village" not unlike the tribe inhabited by our atavistic ancestors, a highly involving sensual world of mutual interaction and interdependency with the multi sensory communication of sound, sight and smells serving as the primary binding. Sound and speech become more important than sight as

used, for example, in reading, a passive individual non-involving activity. The medium is the message. What information is transmitted is far less important than the way it is transmitted. And so on, ad nauseum . . .

Imagine the impact of these ideas on the young broadcaster of the late 1960s, smug in the knowledge that he was officially in the vanguard of the Brave New World at his fingertips as he steps to the controls of the radio or television station. Why should he answer charges that his programming is mind-dulling swill oozing smoothly through the aural channels of a narcotized, indifferent populus? After all, don't the critics realize that the medium is the message? It doesn't matter what you program, it's the fact that it is being programmed. An anagram named misanthropy.

Surely McLuhanism was to the new generation of broadcasters what Zen had been to the 1950s, existentialism to the 1940s, nihilism to the 1930s. A philosophy for all seasons. The Code.

Are the radio programmers who shape today's "sound" McLuhan disciples?

Tom Donohue, underground radio pioneer, thinks so. He worries that Bill Drake—the Bill Drake—"is on a McLuhan trip." Says Donohue: "God knows whether Drake has ever read McLuhan. Even if he hasn't he may well continue to manipulate the mass audience in the cleanest style Top 40 has ever known, maintaining all the while that the amorphous mass manipulates him."

Don't let the "Top 40" fool you. The Drake sound, whatever name it goes under this month, is still the trend setter in big money commercial radio. Yet you can't escape McLuhan by jumping from Drake to Donohue. *Rolling Stone* editor Jerry Hopkins applied McLuhan terminology to radio programming and said "underground radio is 'cooler' than Top 40 radio" because it is more involving. In McLuhan jargon cool means involving, hot means non-involving. But neither Hopkins or Donohue are really

(Continued on Page 18)



(Continued from Page 11)

## More on Do-It-Yourself Remote Lines

There has been a considerable body of bad experience with rubber-jacketed cable used in underground ducts. Used for audio lines, it has a tendency to develop leakages to ground and go noisy. This applies to both neoprene-jacketed telephone drop wire and rubber-jacketed, rubber-insulated surplus field cable. This might be guessed from the fact that such cables are not used this way in commercial practice, but it has always seemed like a good idea at the time of installation.

It turns out that Bell Laboratories tests on rubber-sheathed wire, reported in the January "Bell System Technical Journal" (G.H. Bebbington, "Soil Burial Tests: Effect of Soil Burial Exposure on the Properties of Rubber, Cross-linked Polyethylene, and Vulcanized Wire Coatings," pp. 87-121), reveal that rubber is thoroughly unsuited for underground use. The problem seems to lie in soil fungi, which feed on traces of nutrient additives in the rubber. The resulting micropores fill with water, causing the insulation to fail. Polychloroprene (neoprene) rubber, which is a perfectly respectable compound in other respects, is highly vulnerable to this effect.

It thus appears that the only really suitable cables for use underground are those specifically designed for the task, particularly the burial-style telephone cables. Polyvinyl chloride sheaths such as appear on coaxial and surplus "spiral-four" cable should be usable too, as PVC held up well in the burial tests.

## Equipment Complaints

Stations occasionally get burned on a piece of commercial equipment that never works quite right. It will be helpful in the future if, in writing to the manufacturer with complaints, a copy is sent to IBS Engineering. This way we can be alert to specific problems caused by equipment design. A copy of the manufacturer's reply will be similarly helpful.

# CHRS To Become Atlantic Canada's First Limited Area AM Station

The Station Director of the University of New Brunswick's closed-circuit radio station, Bill Akerley, has announced that the owners of the station have filed an application with the Canadian Radio-Television Commission for a license to operate Eastern Canada's first carrier-current system (see related article, March, 1972). The system replaces the 3,000-odd audio speakers now in use on the campus with six 20 watt transmitters, whose range is limited to the campus area. Programs from the new station would be received on regular radio sets at a proposed frequency of 700 kHz.

The federal broadcasting authority legalized the use of carrier-current on May 4 of this year, and the CHRS Executive has wasted no time in preparing for the change-over.

The campus station began broadcasting to students in residence at UNB in January 1961. In 1964, service was extended, through a system of NB Tel cables, to Saint Thomas University, and later to the New Brunswick Teachers' College. The station broadcasts 18 hours a day, and provides the tri-campus with light musical entertainment, news and information of general interest to the academic community.

The CRTC is expected to hold public hearings on the application in the fall.

## HIRING MINORITY GROUPS

The National Association of Broadcasters has established a clearing house to facilitate the hiring of minority groups by broadcasters.

According to Elbert Sampson, coordinator of public affairs, "Minority organizations, colleges and universities offering broadcasting courses, and job training groups specializing in broadcast skills have been asked to send resumes of minority people in three basic categories: (1) Those with working experience in broadcasting but not now employed, (2) those trained in college, the military or vocational schools, and (3) those with no prior background in broadcasting who have exhibited a de-

sire to get in at an entry-level or trainee position.

Mr. Sampson said the resumes will be collated on a state-by-state basis and will be forwarded to broadcasters on request. He emphasized that NAB will not pre-screen or interview candidates; that this will be the responsibility of the potential employer.

## "Protest Season"

(Continued from Page 10)

interviews with the important figures involved.

And, because of our 24-hour watch on the situation, we were often able to break stories to the wire services and other college and local stations long before anyone else knew what was happening. (For example, on the Friday morning of that week, at 4:30 or 5:00 in the morning, hundreds of police and National Guard troops charged and cleared the major barricade on campus. WMMR, through the Associated Press, offered a beeper that was carried by many professional stations.)

You might think, as the Mothers of Invention wrote, that "it can't happen here." The fact is, however unpleasant, that it can. It might not. It probably won't. But it can.

And college stations should be ready to move in such a crisis. The campus paper reports what happened today tomorrow. But when helicopters are laying down gas over the campus, students want, deserve, and need to know about it NOW.

They need balanced, accurate, and calm coverage. They need the facts.

And you need reporters without broken ribs, or watering eyes, or skull fractures.

At the risk of sounding like Captain America, WMMR did find out that it pays to be prepared.

Broadcast tape cartridges. New empties; low yourself & save! Sold in lots of 25 only. 25/\$1.2 each; 50 or 75/\$1.10 each; 100/\$1.00 each. Enclose payment with order, shipping collect. Redding Radio, Box 344, Fairfield, Connecticut 06430.





# They learn from the best combo\* on campus

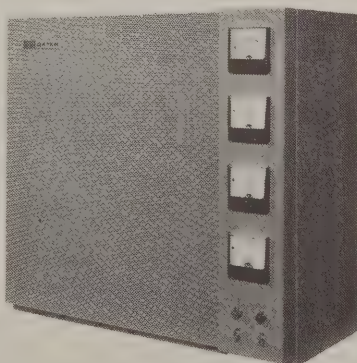
More college radio stations educate, entertain and inform students with this great Gates combo than with any other. And every semester the total grows.

Why? Because the Gates BFE-10C is specially designed—and FCC approved—for educational FM broadcasting. It features a reliable, easy-to-understand exciter with direct crystal controlled cascade modulation. And the self-contained BFE-10C is so compact it mounts easily on a wall or desk top.

Add our two-bay FM-22 omni-directional antenna with a power gain of 1.6 and you'll have more than just the best combo on campus. You'll have a station designed for the future—today!

Let's talk it over. For more information on this economical twosome, call (217) 222-8200. Or write Gates, 123 Hampshire Street, Quincy, Illinois 62301.

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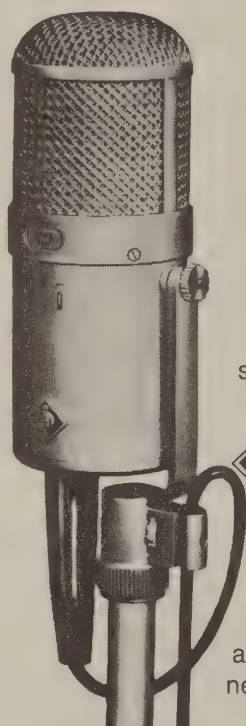


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## Marshall McLuhan

(Continued from Page 17)

saying anything about content—it's simply the degree you reach on the McLuhan Thermometer. The more difficult it becomes to measure or classify content—as in the best eclectic tradition of underground radio—the more completely the sound is McLuhanised. The content is irrelevant. You have simply reached the stage of euphoric reaction. The carpenter of the Pequod confronting Captain in *Moby Dick* explained, when asked if he sang while he worked: "Sing sir? Do I sing? Oh I'm indifferent enough sir, for that; but the reason why the gravedigger made music must have been because there was none in his space, sir. But the caulking mallet is full of it. Hark to it." The caulking mallet was a cooler medium than the spade. So why sing?

College radio programmers are today holding the carpenter's mallet and they must use it to forge a new programming policy. The healthiest trend seems to be in the direction of free form radio which puts a premium on content and coherence. Free form is a profoundly anti-McLuhan strategem, although the Master would undoubtedly deny that the effect is different at all. If free form succeeds, he might postulate, then it becomes involving and the content and the involvement become indiscernable and we're again back in the damnable village, unfurling the banners of idiocy.

I think we have to make a very serious attempt to cast McLuhan and his gargoyles out of college radio now while there is still time. There are those who raise their voices against the Oracle of Toronto, but it is doubtful that this generation is likely to encounter a popularized counter-philosophy to combat McLuhan. Thus his books will lie fallow while his unwilling disciples say "Well, nobody ever proved him wrong. . ." Or quoting Tom Wolfe's heresy: "What if he's right?"

I think we have to exorcise Marshall McLuhan by considering the very serious implications of what he is asking us to do to our medium, our message, our culture. The rest of this century will undoubtedly see programming changes in the electronic media, perhaps spurred by Cable, that will commit broadcasting to

(Continued on Page 19)



## BOOK REVIEW

### Radio Pirates

Here's the complete story—with no holds barred—of the pop radio pirates who operated unauthorized radio ships off Britain's shores.

Intrigues, threats, boarding parties, smuggling, shipwreck, danger and adventure on the high seas—these are all the ingredients of a thrilling story of buccannery in days of old. But they also form part of the unique story of the pirates of the sixties—the pop radio pirates who, for three years, operated from storm-lashed radio ships anchored off Britain's shores.

This book tells the full story of all the offshore radio stations. It will bring back memories for the reader of the commercial radio stations which are now but part of history. They are all featured in these pages; Radio London, Radio Scotland, Radio 390, Radio City, Radio Essex, Radio 270, Britain Radio, Radio England, and, of course, the pioneer of them all, Radio Caroline. The author describes how the popularity of these stations grew and how they multiplied in number until competition among them, reached, almost literally, cut-throat level.

The story is told of the dramatic events on the Radio City fort in the Thames which culminated in the shooting of its owner. Interesting new light is shed on the often unscrupulous men involved in pirate radio, and on the far from glamorous life of a pirate disc jockey. This book also considers in general broadcasting and its future in Britain. The extension of the BBC monopoly to local radio and the provision of an all day pop service is condemned by the writer, who presents a powerful argument in favour of land-based commercial radio. He looks ahead and sees the BBC's monopoly, over both sound and television, once again becoming absolute, and regards such a situation as unhealthy. The final chapter concludes that the concentration of the immenses power of radio and television in one body, where it may easily be controlled by the Government, is a danger

to democracy which is very real and which should be strenuously resisted. 232 pages; illustrated.

### FCC Decisions

This brand-new reference-guidebook discusses the most recent FCC decisions on important subjects, complete with precedent-setting rulings and their effects on radio and TV broadcast operations. The information is so new that it includes the latest data on new cable rules.

This new reference comprehensively discusses the most recent FCC decisions on many important broadcasting subjects, complete with precedent-setting rulings and their effects on radio, cable and TV broadcast operation.

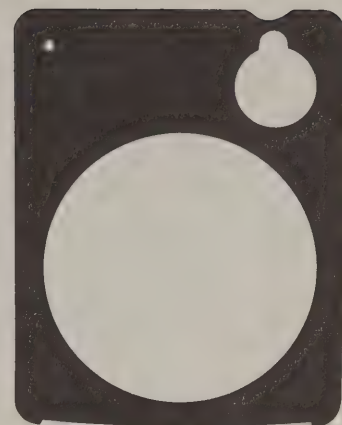
With this unique working tool, persons concerned with compliance can bring themselves up to date on federal regulations governing their operations. It's complete with detailed, practical and easy-to-understand suggestions on how to fulfill all necessary obligations.

This book answers readers' questions about such sensitive subjects as: The FCC's latest views on the lottery statute; financial qualification form revisions; public inspection of network affiliation contracts; amendments to the "Program Log" rules; licensee's programming responsibility and conflict of interest; when and when not required to allow equal time under the Fairness Doctrine; the Commission's present position on programming and the broadcaster's responsibility to community needs; multiple ownership; CATV rules. All of the material in new—none of it duplicates the data in preceding volumes. 208 pages, 4½ x 7¼".

### Marshall McLuhan

(Continued from Page 18)

a long range role from which it may find it increasingly difficult to escape. Today's college programmer is going to have to brainstorm most of those decisions with a clear mind, free of the misanthropic, Orwellian promise of a Marshall McLuhan. The alternative is that our industry, pregnant with promise, will self destruct, and the future will be stillborn.



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## CPB ACTION

# Petition Filed With FCC To Change FM Rules

The Corporation for Public Broadcasting has filed a petition with the FCC which asks for rule changes that would significantly strengthen public radio. The filing was made in keeping with the mandate of the 1967 Public Broadcast Act which directs the Corporation to encourage and facilitate the "full development" of non-commercial educational radio broadcasting which will be "responsive to the interest of people" throughout the United States and in particular localities. The Act also sets as a national goal the providing of non-commercial educational radio broadcasting service "to all the citizens of the United States."

The proposed rule changes, if approved by the FCC, would permit a significantly improved use of the reserved spectrum space. The Corporation believes that there are frequencies which are being under-utilized, with the result that some communities are deprived of significant public radio services.

The proposed changes were developed with the consultation of the Radio Advisory Council, National Educational Radio and National Public Radio and provide both protection for all existing interests as well as ensuring a method by which public radio can be further developed throughout the country.

In its petition to the FCC, CPB proposed changes in three major areas: channel allocation, station licensing and operations, and technical rules.

### Channel Allocation

The proposed rules would open up more channels for non-commercial educational use and make more efficient use

of the available spectrum. The proposals include:

1. Utilizing a new Channel No. 200 at 87.9 mKz, which would be available only on a noninterference basis with TV Channel 6.
2. Increasing the significance of interference criteria in determining channel availability.
3. Basing interference protection for non-commercial FM stations upon the full facilities authorized for Class A, B, and C stations, in order to insure their future expansion.
4. Continuing Class D (10-watt) stations only where they cause no interference to the direct reception of the signals of other broadcast stations. Where such interference occurs or would prevent the activation of a new Class A, B, or C station, the Class D station will be required to change frequency.
5. Authorizing Class D stations to utilize commercial FM frequencies, on the same noninterference basis, when no non-commercial channels are available for Class D station use.
6. Adopting various proposals for the elimination of the FM/Channel 6 interference problem.

### Station Licensing and Operations

The Corporation's proposals in this area include:

1. Requiring each non-commercial FM applicant to show that its station will be used to serve demonstrated community needs.
2. Requiring all non-commercial stations (other than Class D and certain station presently engaged primarily in instructional programming) to operate a minimum of 36 hours per week and at least five hours each day except Sunday.

The Corporation believes that the pro-

posed hours of operation must be regarded as the absolute minimum. The scarcity of spectrum space demands that licensees make every effort to utilize their allocations as fully as possible to serve the public interest.

The proposed exception for certain stations primarily carrying instructional programming for school use would exempt such existing stations from the proposed minimum on-the-air broadcast requirement. These stations, which serve a valuable educational function, are frequently without funds to operate on weekends and during school holiday periods. However, in order to utilize the frequencies of these stations to the fullest extent, the proposed rules would allow for sharing of such frequencies with other licensees.

### Technical Rule Changes

The proposed rules involve numerous technical, operational changes. They include:

1. Upgrading transmitter performance measurement requirements to coincide with those applicable to commercial FM stations.
2. Expanding allowable experimental operations to include times other than 12 midnight to 6:00 a.m.
3. Abolishing the daily transmitter inspection requirement in favor of a once-per-week inspection when a station has sufficient auxiliary transmitting capability.

These proposals are designed to enable the engineering staffs of non-commercial educational stations to further upgrade the stations' technical capabilities and performance.

These proposed rule changes were discussed at the recent Public Radio Conference and copies of the complete CPB Petition for Rule Making were available to all station representatives in attendance. Copies also have been forwarded to all NER member stations. Additional copies are available from: Diana Calland, Assistant to the Director of Radio Activities, Corporation for Public Broadcasting, 888 16th Street, N.W., Washington, D.C. 20006. DACS number: 202-293-4853.



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# IBS Opposes FM Rule Change

The Intercollegiate Broadcasting System notified the FCC of its opposition to proposed changes in the ruled relating to non-commercial education FM broadcast stations, as petitioned by the Corporation for Public Broadcasting. "The most significant effect of the proposal," said IBS, "would be to suppress a source of program diversity in derogation of the interest of the public as a whole." In its opposition, IBS said, "The overall effect of the CPB proposal is to suppress the Class D FM stations, which comprise about half of FM stations now in operation. The CPB proposal, if implemented, would simply result in the dedication of the educational FM band to stations which the petitioner can control in whole or in part through financial grants and program feeds. The program diversity which the public now enjoys is to be sacrificed so that CPB-produced and -sponsored programs can dominate the educational FM band. Under . . . the CPB proposal those FM broadcasters whose non-CPB-standard operations now contribute so much to the present diversity of program service offered the public and who have not conformed their operations so as to become eligible to join the CPB "club" would be pursued from frequency to frequency and their service either brought into "conformity" or extinguished."

The opposition goes to state that:

"More important, CPB's proposal contradicts the principle of local service embodied in . . . the Act. IBS's comments . . . showed that approximately half of the Class D station provide the only local service in communities to which they are licensed. Thus, CPB's proposal would have the effect of affording more service to communities which already receive FM service while depriving other communities of their only FM service. Such an end result is in accord neither with public policy nor the statute.

"CPB's petition incorrectly states that it's 'proposals reflect an industry consensus.' The play was staged behind closed doors without Hamlet. Neither IBS nor, so far as we have been able to ascertain, any of the Class D stations

who would be extinguished was invited either as a spectator or a participant. At the least this conception of the 'industry' as excluding half the present educational FM licensees unmistakably demonstrates that diversity would suffer if the educational FM band were given over to the clique. At the most it may demonstrate an anti-competitive combination with the intent to eliminate competitors. . .

"The Class D license was originally established to allow decentralized, tailored-to-the-community coverage of local superbly in the majority of cases. It permits a degree of diversity. . . In many cases it meets the basic criterion of using the minimum necessary power to achieve a desired communication.

"Contrary to the assertion in the CPB petition, the ten-watt power level is capable of significant coverage. Used with favorable location, moderate antenna gain, and a reasonable height. . . it is suitable to cover a significant urban area. However, the proposed Section. . . would restrict Class D stations to 100 feet HAAT, prejudicing the major factor in efficient coverage and spectrum utilization.

"The CPB filing attacks the quality of Class D programming. High-paid staffs and extensive facilities are no guarantee of quality. Professionally produced material can be pedantic and irrelevant while the product of a less-equipped but more inspired staff can be bright and vital.

"Proposed Section. . . would force existing Class D stations to change frequency to avoid interference with a new, high-power licensee. Such a scheme has numerous unfortunate ramifications. It does not require the new station to pay for a frequency search for the more of the existing ten-watter station or for the necessary antenna modifications. The proposed station can choose any frequency that seems available; it need not be content with a slightly less desirable one that would save the Class D station.

"A basic assumption of the CPB is that all station eligible for its support should want its funding. There exist community-supported educational FM

stations which would rather operate with a volunteer staff and ten-watt power than accept control-by-purse-strings that public money represents. It seems singularly inappropriate for a publicly funded organization to attack the foundations of a large class of educational stations which are supported by non-Federal funds. While the CPB is doing valuable work, it should not undercut the efforts of others."

IBS did see certain proposed rule changes in the petition which seem to offer some promise of real benefits and suggested further examination of them. These included FM/TV channel 6 interference, experimental operation, and operator requirements.

The opposition was filed this past summer with the Commission.

(Editor's note: Beginning in the October issue, Professor Howard Martin of California State College discusses his recently completed nation-wide study of Class D stations. Another related article to appear this Fall is Gary Witt discussing local public service programming.)

\*\*\*\*\*

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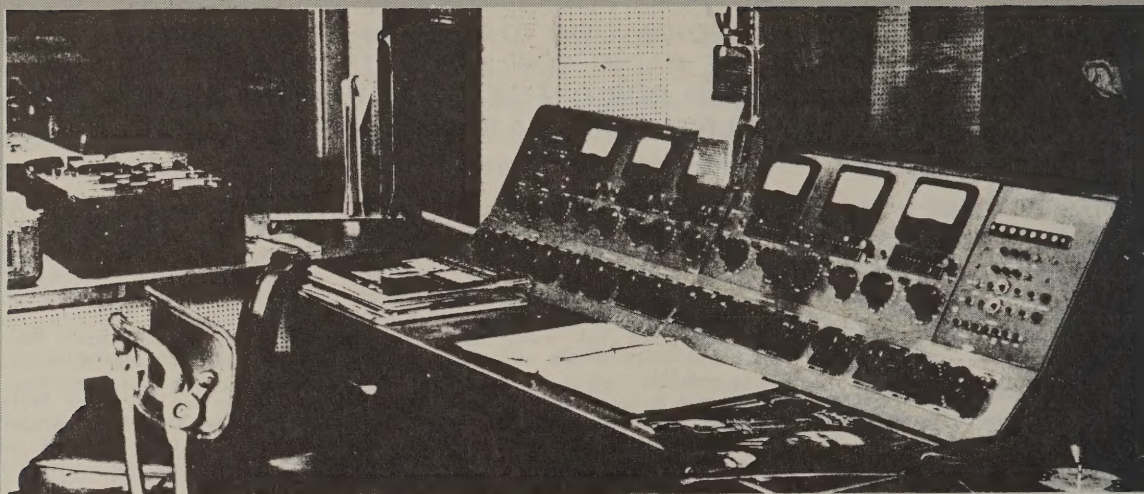
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## EDITORIAL

### FM Operating Hours

On February 23, 1972, the FCC adopted a rule revision amending paragraph 73.261 of the Commission's Rules and Regulations. The rule revision took effect on April 7, 1972, and after that date, commercial FM stations are required to operate for not less than 8 hours between 6 a.m. and 6 p.m. and not less than 4 hours between 6 p.m. and midnight Monday thru Saturday. There will continue to be no minimum requirements for Sundays.

If perchance your commercial FM station does not operate at least the required 12 hours each day as specified in the amended rules, you should request either directly or through your attorney a waiver of the rule.

### FCC Rule Making

The Intercollegiate Broadcasting System filed preliminary comments with the FCC in the matter of carrier-current radio systems proposed rulemaking.

In part the comment stated that the "...supposed off-campus expansion of campus radio...is more illusory than real, i.e., more talk and transitory experimentation than established fact.

Many of these same things have been tried out before during the past thirty years and abandoned."

"From our general knowledge of campus radio and from inspection of the public record to date IBS perceives no factual basis for the adoptions of substantive rules regulating campus radio per se. That some of the things done by operators of campus radio stations may warrant regulation does not justify regulating campus radio stations themselves while leaving unregulated others engaged in the same activities. In any event, there is a need for a permanent and adequate system of registration of campus radio call signs, and the Commission should promptly issue a notice of proposed rule making with respect thereto."

IBS further stated that it intends to file superseding comprehensive comments later.

### 1973 JCR Annual

Summers are a season of minimum activity at most of the college radio stations. Some close for the summer, others operate on a reduced schedule, while a few do continue but with a reduced staff. Over the past four years,

JCR has noticed an increase in summer activity, but for the ones which were closed, here is a recap.

The 1972 questionnaire for stations was mailed in May. Evidently, some stations had already "signed off" before the questionnaire arrived. Hence, they will be omitted from the 1972 ANNUAL. This is a perennial problem faced by the staff at JCR. It has been felt by many for several years that the ANNUAL needs to be in the hands of agency persons early in the new school year. To accomplish this, JCR is forced to send the questionnaire to stations in the late spring or early summer. Besides the fact that some stations are eliminated, others have not picked their new staff when the questionnaire arrives. We also know that some of the information asked for is becoming out-of-date.

In order for us to publish a better ANNUAL in 1973, we are asking you to take a few minutes and send us your comments about the questionnaire and the ANNUAL. How do you feel about the ANNUAL coming out in January? What would you add or delete from the questionnaire? Are there other directories which should be added?

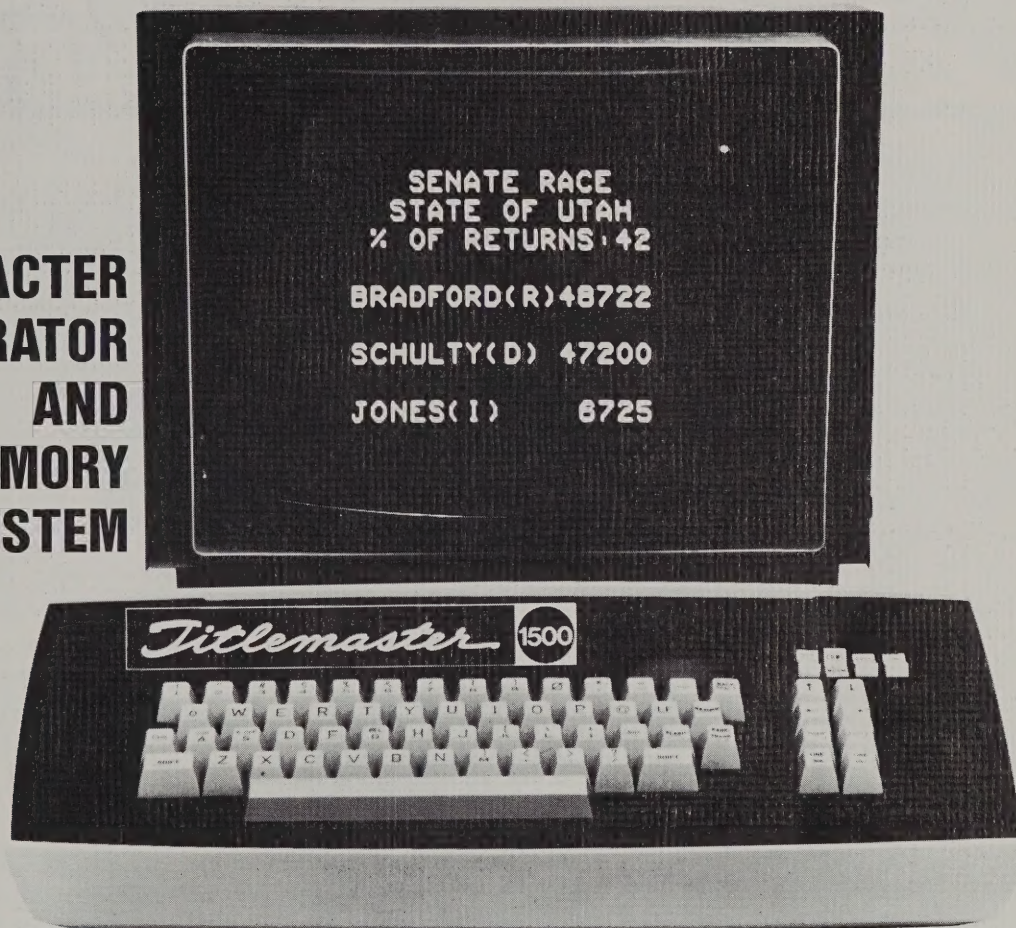
In general, your comments are needed now for the planning of the 1973 ANNUAL.



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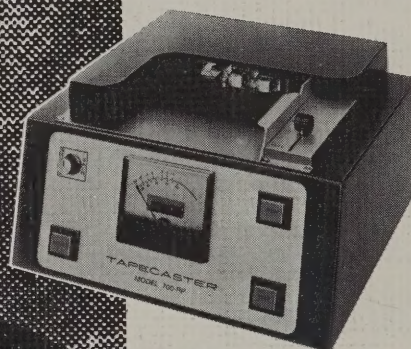
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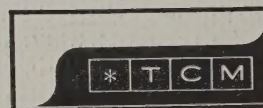
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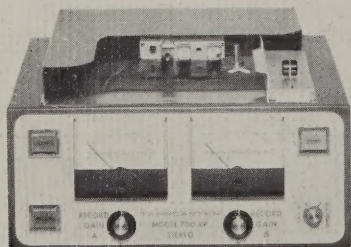


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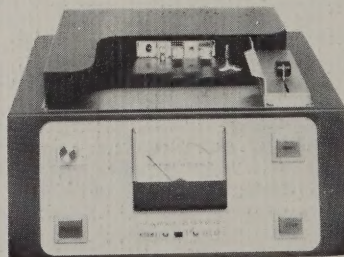


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Box 662 — 12326 Wilkins Avenue, Rockville, Maryland 20851  
Phone: 942-6666 Area code 301



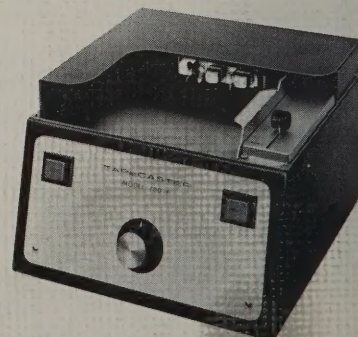
### Model 700-RPS

Solid state stereo  
combination  
record-playback unit



### Model 700-RPD

Solid state combination  
record-playback unit  
for delayed programming



### Model 700-P

Solid state playback unit